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At the Theatres.



OF PARIS

The real opening of the New Park Theatre—its dedication to the drama—occurred on Saturday night under circumstances calculated to gladden the hearts of the enterprising managerial duo, Messrs. Knowles and Morris. Every seat in parquette and balcony was taken and a noble army of standees fringed the rear. The auditorium was resplendent with the frills and trimmings of the late Booth's Theatre.

Belot's sensational story, "The Strangers of Paris," is tolerably well-known to the lovers of the dreadful in fiction. It is one of those ingenious works which only a Frenchman could write. An unreal theme is so realistically treated that its improbabilities are concealed and lost sight of. It is this skill which has made Belot, Gaboriau and other novelists of their ilk widely known among all classes of readers. Their books are weirdly fascinating, appealing to the morbid craving that exists, to a greater or less extent, in the minds of all sorts of men and women.

In adapting "The Strangers of Paris" to the purposes of the stage, Mr. Belasco has brought an intimate knowledge of theatrical effect rather than literary ability to the task. In dramatizing to show off the scene-painter and stage-mechanic rather than the actors, a complete understanding of the mechanical possibilities is more essential than the power of inventing brilliant dialogue and constructing stirring situations. This understanding Mr. Belasco possesses in a remarkable degree. If we may judge from the piece under discussion.

Briefly put, the story of "The Strangers of Paris" is as follows: Jagon, a sinewy, humpbacked villain, for the purpose of robbery visits the house of a retired sea-captain named Guerin, in company with one Lorenzo, who is disguised as a man named Blanchard, formerly a convict. The captain endeavors to prevent the burglary, but he is not able to. He is then strangled by Jagon and the innocent Blanchard, in the investigation that follows, are held for the crime and afterward convicted. While en route to the penal colony at New Caledonia the two convicts make their escape from the transport on which they have been placed. Lorenzo meantime has married Jagon's daughter Mathilde. The latter falls in love with a young man in uniform, who is engaged to be married to Jeanne Guerin. Lorenzo endeavors to make away with the man who shares the affection of Mme. Lorenzo, but the latter meets him and threatens to expose his complicity in the murder of Guerin, with the fact of which she is acquainted. Thereupon the husband, profiting by the example of his late accomplice, strangles Mathilde. Jagon arrives at this juncture, and is about to put an end to Lorenzo when the gens d'armes arrive, and he and his contemplated victim are placed under arrest.

The piece admits of royal opportunities in the way of scenery. Among some of the scenic features are a bridge over the Seine at night; the transport ship with steam and sparks proceeding from the smoke funnel and a sectional view of the quarter-deck and the convicts' cage between decks; and a raft surrounded by turbulent billows, on which Jagon and Blanchard perch after their escape. The scenery is exceptionally good; indeed the scenery is the better half of the play, for that, while thrilling enough to suit the most exacting spectator, stripped of its canvas accessories would be dull and uninteresting. The pictorial splendors of the production, however, and the admirable acting of several members of the company, should ensure it a long and prosperous life. The audience were evidently delighted with the panoramic beauties unfolded, for they sat enthralled until the end, which arrived at midnight.

Harry Lee, as Jagon, carried off the honors of the evening. We have seen this young actor in many parts, ranging from the swart-tailed hero of society drama to the plauds and gaiters of broad comedy. He has never played anything ill and he has usually acquitted himself well. A striking evidence of his versatility was presented in his remarkable assumption of the various disguises of Noirtier in Monte Cristo last season. If there is one line of business in which he is better than another, it is character-acting. He has the rare ability of wiping out his everyday personality and clothing roles of this sort with a distinct individuality. In his Jagon, the forbidding hero of "The Strangers," there is nothing to remind the spectator of Mr. Lee as he appears in private life, or as he has appeared in any of the many parts he has acted. It is a perfect creation—well-rounded, artistic and complete to the smallest detail. His make-up is superb. The long, bony, sinewy hands embody the idea of almost superhuman strength; the clumsy, muscular legs, clad in baggy trousers, indicate herculean force; the broad, phlegmatic face, set with cunning, restless eyes and surrounded by a low forehead overhung with a shock of oily, raven hair, betray the cruel, criminal nature beneath. This Jagon is a creature one might expect to see meditating a monstrous crime over a glass of absinthe in a Paris wine-shop. His appearance is not that of the ordinary malefactor; it signifies a being capable of planning and executing the worst deeds the mind of man can imagine. Cruelty and evil as well as strength lurk in every movement of the stranger. With such a character to embody the crimes Belot develops in fiction, they appear not only probable but inevitable. Mr. Lee's acting was as effective as his make-up. While on the stage he seemed the attention of the audience. In the

prison scene, where Jagon is confronted by a fellow-convict who knows his identity but dare not reveal it, so depressed is the fear for the stranger, Mr. Lee was intensely dramatic. Throughout the play he sustained the role with unvarying force and made a splendid impression on the assembled, receiving marked demonstrations of approval.

Agnes Booth, in the part of Mathilde, had but one scene that permitted a display of her well-known ability. She acted it effectively.

The Jeanne of Helen O'Donoghue was a pleasing performance. The innocence and impetuosity of an interesting young girl were cleverly brought out. Ellen Commons acted the servant-maid, Sophie, as she acts everything, extremely well. Her assistance in the scene where Blanchard parts from his wife saved Mr. Ramsay from appearing funny. That gentleman, by the way, gave an intelligent performance of the unfortunate convict, but he lacks dignity and weight. Emily Denis was quite satisfactory as La Grande Florine.

The examiner, Monsieur Claude, was carefully acted by Charles Wheatleigh. He presented a correct picture of the official martinet and contributed greatly to the success of the earlier acts of the drama. O. H. Barry was not embarrassed with too much to do, but as Robert, the young officer, he looked handsome and bore himself like a gentleman. It is not every actor who can do this. Mr. Barry can do much more when he has the chance. Louis Grisel was a trifle too explosive as Captain Guerin, but as he is murdered in the prologue the tendency did not mar the representation. Fred Huebner's demonstration as Lorenzo occasioned a gentle species of geysering from the audience, but he improved later in the play, and redeemed himself before the last fall of the curtain. The other members of the cast, notably Oliver Wren, played the minor parts excellently. Mr. Belasco has no reason to complain of the manner in which his adaptation is acted.

Messrs. Knowles and Morris have been prodigal in engaging expensive actors and providing marvelous scenery. The result has equalled the expectations of the public, who are just now especially given to supporting melodramatic productions that illustrate sensational stories with striking tableaux and realistic mechanical contrivances, and the reward will no doubt be a long run.

The perfection of Mr. Irving's stage-craft was shown in the performance of "The Lyons Mail," Monday evening. The ineradicable faults that are inseparably linked with his impersonations were more than ordinarily conspicuous in his acting.

The Lyons Mail is an old-fashioned melodrama, transferred from French to English by Charles Reade. It has often been played in this country. The actors who have assumed the roles of Lesurques and Dubosc most successfully are Charles Kean, Charles Fechter, W. E. Sheridan and Alfred Dampier.

Most of our readers know the story on which the drama was founded—how Joseph Lesurques, a worthy French citizen, is mistaken for Dubosc, a scamp who bears a remarkable resemblance to him, and is convicted of robbery and murder. How on the eve of his execution, as he stands on the scaffold, a respite arrives, and the mob that has gathered to see him guillotined disperses to secure and wreak summary vengeance on the villainous Dubosc.

The play is excellently constructed, and so arranged as to keep one or the other of the chief personages upon the stage nearly all the time. Mr. Irving held the attention of the audience, but he did not succeed in awakening a particle of enthusiasm. As Lesurques he was decidedly happier than in the opposite rôle. The affability, simplicity and courteousness of the man were well assumed, but in the passages requiring the expression of pathos—notably in Lesurques' touching scene with the father and the farewell in prison to the daughter—he was less successful. There is not a tear in Irving's voice, nor the slightest pathos in his visage. He counterfeits feeling, it is true, but the imitation bears spuriousness on its face and has not the true ring. Irving can no more move men to weep than he can stir their souls with a declamatory passage from Shakespeare. By means of his art he can produce a semblance of passion, but the *modus operandi* is exposed to the disillusioned spectator all the time. Irving's enormities of speech and walk were decidedly pronounced in his representation of Lesurques.

As Dubosc he was not so satisfactory, and for obvious reasons. Lesurques, in everything but dress, was an exaggerated Irving. Dubosc was merely an exaggerated Lesurques—in other words, Irving seen through a double-power magnifying lens. The representation of the robber chief was not particularly effective, although it had a dash of realism. The only marks by which the observer knew Dubosc from Lesurques was an old hat, a long coat and a gin-and-fog voice, such as Sikes is generally given on the stage. There was no observable change of facial expression or manner except an intensifying of the ever-present Irving peculiarities. The dramatist was relied on for other signs of identity by which Lesurques and his double are distinguished by the audience. The brutality and vicious joy of Dubosc in the last act, while observing the preparations for Lesurques' execution, were well represented. On the whole, the performance was not above a standard of fair excellence. Harry Lee could play the parts quite as effectively—William E. Sheridan has acted them infinitely better. During the evening Mr. Irving was called before the curtain once or twice, but the applause was feeble and fitful.

The company rendered excellent support. Mr. Terriss gave an evenly-sustained representation of the lopsided Courtier, who assists in the commission of a robbery with kid-gloved hands, and goes to the scaffold with a shrug of the shoulders and taking snuff. Mr. Wenman's Choppard was full of rough-hewn eccentricity. Mr. Mead played the father, Jerome Lesurques, with rare tenderness and power. It was a truly admirable piece of acting, that won the recognition of the house. Mr. Andrews, who made a pleasant impression as the Dauphin in Louis XI., acted Joliquet very nicely. Mr. Forbes, Mr. Tyars and the other gentlemen in the cast who played minor parts, were satisfactory.

Miss Terry in the part of Jeanette has not much to do, for it is a subordinate character. However, she was pleasing, without the aid of fine gowns, and sustained her reputation for naturalness and earnestness. Miss Millward made a pretty Julie. The scenery was capital, and the dresses and appointments were well-nigh perfect.

Tuesday The Lyons Mail was repeated. The Merchant of Venice occupies the boards at the

Star the rest of the week, except on Saturday afternoon, when Louis XI. will be acted.

The Passing Regiment halted at the Windsor on Monday evening and delighted a large house. Hippo Heron, Florence Barrett, Henry Miller and others gave the amusing comedy with much vivacity, and the performance throughout was a clever one. The Broadway piece will do a good week's business in the Bowery, where superior styles in plays as well as in clothes are appreciated and imitated.

Once more Frank Mayo delighted New Yorkers at the People's Monday night with his backwood's idyl, Davy Crockett. The audience was immense as to numbers and pronounced as to enthusiasm. As it tended Mr. Mayo for his wisdom in returning to the part that has made him famous, the spectators showered upon him the utmost applause.

There was a good attendance on The White Slave at the Grand Opera House Monday evening. Mr. Campbell's play was well mounted, well acted, and well received. Julia Stuart made a very nice Lisa, and Ray Alexander was quite dramatic as Daphne. The Stitches of Thomas H. Burns was amusing. Jennie Morton and Fred Sackett played unconvincing parts capitally. The rest of the cast was efficient.

The theatre was cold and draughty. During the evening many gentlemen in the audience were obliged to wear their hats and overcoats. Mme. Janaschek appears next week, opening in Black House.

Harry and Fay drew a fairly filled house at the Third Avenue Theatre on Monday night. The audience was kept in an uproar by the broad fun of Irish Aristocracy. The quiet humor of Muldoon and the grotesque buffoonery of Mulcahy were well brought out by those excellent comedians, Hugh Fay and William Barry—one-time Hughes and Billy, now the Robson and Crane of Irish character exaggeration. They had with them a better supporting company than we had expected to see. The Mrs. Muldoon of Maggie Fielding might easily be overdone in other hands. The mock dignity of an ignorant Irishwoman risen to riches was well sustained, and frequently brought down the house. Charles Harrington, as Peter Belcher, a practical joker, took a firm hold of the audience from his first entrance. There is room for improvement in his acting, however; he is more inclined to underdo than overdo. Clarence Heritage, as a young lawyer, and Sidney Barnes, as a fledgling doctor, played the lovers with neatness. Edith Ainsworth, a pretty woman, played Honore Muldoon in a winsome way. Agnes Earle's Phoebe Plymkins bore the stamp of the novice. Little Jessie Story played Jennie Muldoon sweetly.

There was some vocalism among the Aristocrats, but the less said of it the better—at least on the first night. The company may have been in Pittsburgh recently and come away with the "grip." Maggie Mitchell appears at this house next week.

Cordelia's Aspirations has been voted the funniest of all Harrigan's pieces. The attendance is immense, the advance sale extending over a couple of weeks. The acting of the company collectively is excellent, and Mrs. Yeamans, in particular, is especially happy as the aspiring Mrs. Mulligan. Without doubt the enjoyable comedy will rival, if not eclipse, the runs of its predecessors.

Last week's programme at the San Francisco Minstrels was so successful that it is continued this week. The Barnyard Frolics of the Big Four is the principal item of a bill that contains a myriad of amusing features.

The wonderful Equine Paradox still draws paying audiences to the Cosmopolitan, although the exhibition has been given for nearly two months consecutively, and the end is not yet.

The seventeenth annual benefit of the Elks will be held at the Academy on the afternoon of the 22d. A bill of exceptional variety and excellence is being arranged; but, irrespective of the entertainment itself, play-goers and friends of the stage will be aiding a benevolent and useful order by patronizing the affair. The Elks are constantly doing acts of charity to professional members and for this reason they deserve to thrive and prosper.

The performance of In the Ranks, at the Standard, from all accounts, has improved, particularly in the acting department. Mr. Bryton now treats the part of Ned Drayton in such a way as to win the sympathies of his audience—and that, with this sort of milkop character, is more than half the battle. The people cry now in the places where on the first night they felt inclined to laugh. Sidney Howard continues to meet with gratifying success in the delineation of Joe Buzzard, and Miss Forsythe's Ruth is admitted on all sides to be a sweet and winsome piece of work. The scenery surpasses that seen in any other melodrama since the Lights of London, and the mechanical effects are generally effective. The houses have been good.

This is the last week of Joseph Jefferson's remarkably successful engagement at the Union Square in The Cricket on the Hearth and Lend Me Five Shillings. The closing performances are being enormously attended.

Fanny Davenport plays Fedora for the fiftieth time on Saturday night. Tim Minkoff has already had the pleasure of announcing several extensions of the original season of this artist in this play at the Fourteenth Street Theatre, and it now has the additional gratification of supplementing this information by the statement that the run of the play will be continued indefinitely—the whole season perhaps.

The Duke at Pastor's appears to have made a hit. The fun contributed to it by Jacques Kruger, Bonnie Runnels and Frank White certainly accounts for the burlesque's success. The olio is, as usual, entertaining. The houses are large.

To-night (Thursday) the one-hundredth performance of Excelsior takes place at Niblo's. Souvenirs will be distributed.

Moths is drawing large assemblages nightly

to Wallack's Theatre. The play will doubtless run until Christmas.

The Rajah at the Madison Square Theatre holds its own, the even tenor of its way being undisturbed by the operatic fray, the Irving boom and the gory melodramatic outbreak. For a pleasant, wholesome evening's entertainment, commend us to this comedy production.

The Musical Mirror.



The production of Lieutenant Helene of the Guards, at the Fifth Avenue Monday evening, was not attended with much success. Catenhausen's music owes most of its inspiration to other composers. It lacks originality, sparkle and melody. The libretto is a weakling, but not more lame than those to which we have become accustomed.

The story of the opera is as follows: Helene, the Countess de Vaumes, has been betrothed since infancy to a cavalierman, Charles de Valois, whom she has never seen. Being anxious to get a glimpse of her intended, and finding that he is to be in a certain hamlet on a particular day, she dons the uniform of an officer of the guards, and with her maid, also disguised as a man, she takes the only room in the village hostelry. Charles arrives with his company, and wishing to put up at the inn, demands that he shall be allowed to share the room of the supposititious young guardsman. There is no escape from the situation, and Helene is obliged to admit the fellow-officer, but she is saved from an embarrassing position by the troops and their commander being summoned away to fight some bandits. Helene and Clemence, her maid, have in the next act been taken by the marauders when disguised as peasant girls, and are prisoners in their cave. Charles and his lieutenant come to this spot as spies in the garb of smugglers. They get the bandit guards drunk, the soldiers surround the cave and overcome the band. In the last act Charles goes to the castle of Helene's father to perform his part of the marriage contract, but he declines to sign the document until he discovers that the girl he found in the cave and with whom he is smitten and his fiancée, the Countess de Vaumes, are one and the same person. This brings matters and the opera to a happy termination.

Henry Dixey, as Tripperpon, made up as Irving very skillfully and mimicked that actor's faults to perfection. Amy Gordon looked very pretty as the heroine, and sang fairly. Her voice has lost some of its freshness, but she remains an unusually comely woman. Fanny Rice sang nicely and acted badly as Clemence. W. A. Morgan and Felix Morris were also in the cast.

The dresses were picturesque and the scenery good. The audience seemed greatly tickled with Dixey's gags, and much bored with Mr. Catenhausen's stupid but musicianly score.

Lohengrin at the Metropolitan last Wednesday evening attracted the largest house of the season since the opening night. The performance was in nearly every respect a splendid one, and to those that enjoy Wagner's music, with its far-fetched harmony and absence of pleasing melody, the evening was most enjoyable.

Madame Nilsson sang Elsa with excellent effect, but we thought she did not grasp the dramatic opportunities of the rôle. In many of the more delicate passages her vocalization was exquisite. The flowers that the prima donna received during the performance would easily have filled a good sized room. The Lohengrin of Campanini was a magnificent piece of work so far as phrasing and acting go; his voice has lost something of its power, but the art of the singer remains. Mme. Fursch-Mad's Ortruda was dramatic and impressive. She has a grand contralto voice and she uses it with consummate skill. Signor Vianesi's orchestra did excellently well, and the director, who is becoming very popular, was presented with a wreath, emblematic of his achievements. The opera was beautifully mounted and the dresses of principals and chorists were superb.

Friday night Faust was repeated, the cast being the same as before with the exception of Mme. Lablache, who appeared as Marta. Nilsson's Margeurite and Campanini's Faust are probably instrumental in showing the merits of both artists to the best advantage. The house was packed, despite the strong counter-attraction at the Academy, and the utmost enthusiasm prevailed.

La Traviata was sung again at the matinee on Saturday. Despite the rain, which fell fitfully during the afternoon, the audience was large, and the dampness outside did not quench the delight occasioned by Mme. Sembrich's embodiment of the heroine. Capoul was in better voice than on his previous appearances.

The performance of Lohengrin on Monday night was attended with all the gratifying evidences of success that marked the representation on the preceding Wednesday night.

The concert at the Metropolitan Sunday night was in every respect enjoyable. Messrs. Trebelli, Scalcchi and Fursch-Mad, and Messrs. Stagno, Capoul and Del Puente were the principal artists. Signor Vianesi's band discoursed exquisite music, and the vocal numbers were well given and loudly applauded. Encores were the order of the evening, and the programme was consequently extended to nearly twice its regular length. The audience was delighted with the entertainment, and the concert will no doubt become an established institution at this house.

There was a crowded house at the Casino Sunday evening. Artists of Mapleson's com-

pany appeared for the second time. Miss Pappenheim and Galassi were the leading soloists, and their efforts were enthusiastically applauded. Mme. Schiller played some choice selections in her admirable style, and Mr. Aronson's well drilled orchestra abounded with a good military band in giving instrumental selections.

The Beggar Student at the Casino is drawing well. Undoubtedly there are more artistic results achieved in this production than in any of the preceding comic operas, for the principals without an exception bring to their task cleverness and capacity for good work.

Patti was ill Monday, and Pappenheim sang in Traviata in her stead. The audience was disappointed, and many left the Academy.

Effie Ellsler's Managers.

On Monday morning Effie Ellsler signed with Shook and Collier to play *Princess Storm-Heuten*. Probably the engagement will extend over the entire season. On Saturday night Brooks and Dickson ended the tour of Miss Ellsler, under their management, at the Third Avenue Theatre. Miss Ellsler feels aggrieved and damaged in a professional way. Unless a compromise for what she has lost is made, she will begin suit against the firm, through her lawyer, William Stafford. Brooks and Dickson have also placed the matter in the hands of their attorney.

"The trouble is," said Frank Weston, husband of Miss Ellsler, to a *Mirror* representative, "Brooks and Dickson have not done justice to my wife. They engaged her for three years to play four legitimate parts: Beatrice, Juliet, Julia and Rosalind. If the proper play could be procured, she was to act in a new one besides this repertoire. After she had gone to expense and ordered handsome dresses for the four parts, they told her they wanted her to drop them this season and play in *La Justice*. On reading the translation of the latter, it was found to require a great production and in a large theatre. Brooks and Dickson were not prepared to provide that, so *La Justice* was given up."

"One day Brooks, Dickson and Rickaby got hold of my wife, and by dint of argument and verbal coercion convinced her against her will that Courage was a good piece for her to star in. Having got her consent, they started the company out without adequate printing. What there was was not put up on the walls in several towns until the day of appearance had arrived. The original route was a good one; but it was changed, and our prospects suffered considerably. What Miss Ellsler claims is that she was put into a bad play, which had failed several times before; that she was not properly advertised, and that her business was miserably managed. She will perhaps accept a compromise if it is offered. The matter, however, is in the hands of Mr. Stafford, and my wife will be guided by his advice."

John Rickaby said yesterday to a *Mirror* man: "Although not playing at present, Effie Ellsler's engagement with Brooks and Dickson is not yet terminated. Courage will not yet be brought out again, and I am unable to say whether Miss Ellsler will again play under their management. I am uncertain whether it was the play or Miss Ellsler which caused the untimely cessation of her season. I have heard she is going to the Union Square."

Davy Crockett's Eleventh Season.

Frank Mayo, in company with Mr. J. G. Wilson, author of *The House of Mauprat*, was met in the lobby of the St. James yesterday afternoon. Conversation turned upon the play which Mr. Mayo is unable to shake.

"I have been playing Davy Crockett for eleven years," said he, "and the public is not yet weary of it, as the large business we have played to everywhere this season testifies. I have not given up all idea of again appearing in the legitimate, but have for the present postponed doing so. I have a new play, never yet presented, which is the work of Mr. Wilson and myself; but I will not offer it this season. It is called *Nordeck*, and the scene is laid on the borders of Germany and Poland, about the period of the dismemberment of the Polish kingdom."

"In January I go West, but my tour is fairly distributed, and five weeks of my season will be spent in and around the city. I am considering the advisability of going to England next summer. I am unsettled about it as yet."

"You ask me about Henry Irving. I saw him in many of his impersonations when I was in London, and regard him as an artist in every sense of the word. His stage management and setting prove him to be a scholar. I think it is very unfair to institute comparisons. Every man has an individuality which is inseparable from his nature, and some people are more assisted by natural gifts than others. He has certainly done a great deal for dramatic art and is entitled to the respect and thanks of his brethren. I would like to cast aside Davy Crockett, but it is linked so firmly with my name that I must forbear and yield to the popular demand."

Brooks and Dickson's Affairs.

"We opened with Edwin Booth at Boston last week to immense house," said John Rickaby yesterday to a *Mirror* reporter. "If the theatre had twice the capacity I feel sure from the overflow that he could have easily filled it. We only play him there for three weeks, but would undoubtedly continue to good business there for six weeks or longer. He certainly has created another future in the Hub. After Boston he rests two weeks, and goes thence to Philadelphia and New York."

"John T. Raymond is drawing very well this season. In the Ranks will have a big run here, and I think it is the best melodrama we have had for a long time in New York. Considering the great strain upon the public in the shape of opera companies, etc., I think the theatres are doing very well."

"Both Romany Rye companies are exceeding anticipations, and as a rule, all round. Brooks and Dickson's affairs are prospering extensively. The Pavements of Paris will follow Fedora, and will add another attraction on our list."

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unparalleled achievements in practical education; nor has he, in his delicate role, departed from the best examples furnished by the stage. In familiar phrase, he has been the leading gentleman and gone him better one—thousand.

On his arrival at any fair or other occasion where the vicarious beauties were gathered, it is well attested that a sound as of a great cyclone burst upon the air, and reverberated like the plucking of so many full-blown roses from the stem. We are not sure that it was not to this juvenile practice of his own that the General shyly alluded when he spoke of this as the period when we were "passing through the measles and whooping-cough." At any rate we will not deny the high patriotic and religious instincts of the commanding general in the passage we have quoted from his Governor's Island speech.

In evidence of General Sherman's affection for honest public amusements we can furnish no better testimony than that of an opportunist, who presents to us this paragraph: "I never saw a man so fond of the open or the play. Always in front of the stage box, it was not unusual to see him saying his head and body to the music of the open and beating time with his hands—a great lover of music is he."

Theoretically speaking, General Sherman never lost the opportunity, when in his command at Washington, to hail with enthusiasm the arrival of actors like John McCullough and others of his quality, to have them dine with him and to be his companions and friendly associates. He was with a worthy boon companion—loved a good dinner, a good cigar, a glass of wine, and liked to talk with men of brains. No wonder that the observer of his ways confidently asserts that his retirement is a great loss to Washington, and heartily adds, "We are all crying our eyes out at his going."

At two holidays occur in the week beginning Nov. 26, correspondents will please mail their letters twenty-four hours earlier than usual for the issue of that week.

Heat and Ventilation.

Managers should see to it that proper ventilation is given the auditoriums of their theatres. In many cases this important matter is neglected, to the discomfort of the audience and the injury of the performance; for when the spectators are gasping for breath in an atmosphere that is hot and vitiated, they cannot be expected to fully appreciate or enjoy what is going on upon the stage, and their unresponsiveness produces a depressing effect upon the actors.

We visited a theatre up-town on Saturday evening which was uncomfortably overheated, and as the provisions for admitting fresh air and expelling that which had been used were entirely inadequate, the place became noxious and stifling. On Monday evening, in another house, lower down in the city, things were at the opposite extreme. Doors, windows and ventilators were wide open most of the time and dangerous drafts circled around inside the theatre. People sat in overcoats and furs and laid foundations for all manner of bodily ills.

A very little forethought and the exercise of ordinary care would prevent annoyances of this kind. It is a duty managers owe the public to keep their theatres at a proper temperature, neither too warm nor too cold, and to make such sanitary arrangements relative to the admission of pure and expulsion of foul air as shall seem consistent with the needs of patrons. As it is, the origin of many cases of severe illness may be traced to insufficient ventilation, draughts from an imperfectly constructed entrance and the maintenance of a high and unhealthy temperature.

Miss Davenport and Fedora.

The exceptional success achieved by Fanny Davenport in Fedora is especially gratifying to THE MIRROR, which has, since the time when the lady first essayed to our, stoutly maintained, in the face of considerable opposition, that she would one day take rank as the foremost representative in this country of what are known as "emotional" parts. Her unequivocal triumph in Sardou's play verifies our prediction and places her in the position to which she has aspired.

By some writers, whose opinions are the outgrowth of their wishes, it has been said that Miss Davenport's great success is largely due to the strength of the role she assumes. This conclusion is highly absurd. If it were not, then any actress of moderate talent might duplicate the success Miss Davenport is making if she were able to effect an appearance in the same character. Strong parts in the hands of

weak actors serve only to expose their deficiencies; for the actor's saying, "Good parts make good actors," is not an axiom but a professional delusion. A case in point: Hamlet is full of grand opportunities; we know how Edwin Booth vigorously grapples them; we know how Edmund Telford let them slip through his feeble fingers. If, as some aver, the part of Hamlet made Mr. Booth's fame as a Shakespearean actor, why did it not "make" Mr. Telford and the dozens of ambitious young men who have striven to fly higher than their wings could take them?

In the past Miss Davenport gave unmistakable indications of the future she is now beginning to realize. Her triumph happens to have been made in Fedora; the part gives the full scope she requires, and which she never had before. Sardou has furnished her with the means of securing it, but the triumph itself has been won by the actress herself. It is futile for isolated acrobats to endeavor to detract from the brilliance of Miss Davenport's achievement by putting the cart before the horse—in other words, the play before the star. The cart cannot draw the load, and the play without Miss Davenport's acting cannot draw the people. Let her reap the honest fruits of her labor. She has earned the reward by patience, industry, perseverance and ability.

Dressing-Rooms.

When a new theatre is built the manager makes liberal expenditure on the adornment of the auditorium. That is one of the first considerations. His patrons must have the benefit of the most luxurious appointments. The stage next engages attention. Here the latest improvements, the skillful appliances, are introduced in order that the scene-painter and the master-machinist shall have every opportunity to display their achievements advantageously.

When the last fresco is dried and the last nail driven home, the manager suddenly remembers that he has made no provision for the actors—he had nearly forgotten that they are obliged to have apartments wherein to attire themselves for the stage. A hasty conclave of carpenters is held, and the result is that a number of small closets are quickly built out of odds and ends in queer nooks and crannies—some up aloft, and reached by rickety stairways; some down below in the damp precincts of the cellar, and a few in vacant corners near the wings.

Then the manager makes a hasty inspection of the work, and pronounces it "good enough." He does not notice the absence of the proper heat, light, air and plumbing conveniences. Oh, no; a room as primitive and comfortable as a Brighton Beach bath-house will do, in his estimation, for the people who are the bone and sinew, the alpha and omega of his business.

Better dressing-rooms are needed. In nine out of every ten theatres in the country they are disgracefully inadequate. In some cases the rooms are inferior to the stalls in which beasts are stabled; dreariness, dirt and discomfort are their chief characteristics. Actors deserve better of their employers. The well-being and happiness of the people behind the curtain should be studied as well as the luxurious inclinations of those in front. Our theatres are the most beautiful in the world, but their accommodations for the players are absolutely the worst.

At two holidays occur in the week beginning Nov. 26, correspondents will please mail their letters twenty-four hours earlier than usual for the issue of that week.

Upholding Us Abroad.

Advices from London recount Mary Anderson's triumphs at the Lyceum in the second part she has presented—Pauline, in The Lady of Lyons. We are told that the audience at the first performance was composed of the same set of people who attend Irving's first nights; there was royalty present in the royal box; Henry's patron saint, the Baroness Comtesse, and many distinguished literary, theatrical and social luminaries.

The acting of "Our Mary," it is said, in the earlier scenes aroused fervent applause, but when she reached the fourth act and boldly grasped its dramatic opportunities there ensued a regular storm. The American actress was called before the curtain—that distinction still possesses some value in England—and rewarded for her effort by appreciative acclamations.

Truly, Miss Anderson is maintaining the honor of our stage abroad in noble fashion. May her success continue—she is a good and talented girl, and deserving of it.

Personal.



LINGWOOD.—Sophie Lingwood's pretty face is planned over this paragraph. She has been playing in Fun in a Boarding School, and newspaper writers unanimously commend her cleverness, versatility and vocal accomplishments.

CAZAUHAN.—A. R. Cazauhan is back in town. FAUGHMAN.—Dan Faughman has gone to Philadelphia.

MILES.—Manager R. E. J. Miles arrived in town on Tuesday.

WILKETT.—Miss Mittens Wilkett has left John McCullough's company.

REED.—Roland Reed is reading a play from the pen of a Boston poet.

FLOCKTON.—C. P. Flockton is being billed down East as the "American Irving."

CLEVES.—Lillian Cleves, although much better, is still unable to leave her room.

COVY.—W. F. Covy (Buffalo Bill) is grief-stricken over the loss of a favorite child.

PEPPER.—Harry Pepper will take Henry Waltham's place in Rice's Bijou company.

SCANLAN.—W. J. Scanlan comes to the Windsor next week. He generally packs that large house.

OUTRAM.—Leonard S. Outram is at liberty through the abrupt closing of the Belmont's Bride company.

FITOU.—At the close of this season Augustus Fitou retires from the management of Joseph Murphy.

REIFFARTH.—Jennie Reiffarth has made a sensible change from comic opera to comedy pure and simple.

CALDER.—William Calder plays Carrickfergus in The Duke's Motto on the road, replacing Harry Dixey.

CARRINGTON.—Albie Carrington is the prime favorite among the prima donne of the Hess Opera company.

STEVENS.—John A. Stevens has been in town during the past week engaging people for his various enterprises.

BERGER.—At last accounts Fred. Berger was laid up sick in Nashville, and his wife had left Jackson, Mich., to join him.

BOOTH.—Edwin Booth is drawing crowded houses in Boston, and his engagement here is being looked forward to eagerly.

COGHILAN.—Charles Coghlan did not go on tour with the Duke's Motto company. His place was taken by D. H. Harkins.

RICCI.—Mlle. Bertha Ricci, now singing in The Beggar Student, is of German extraction. She has made a favorable impression at the Casino.

RYSE.—Mrs. Ellis Ryse is assisting in drilling the chorus for the McCaul Beggar Student company, which takes the road in about three weeks.

ARTHUR.—Lilford Arthur will represent C. R. Gardiner's Only a Woman's Heart company while the latter goes West to visit some of his other parties.

PARKES.—The performance most relished by the Windsor habitués this week is the Thorpe Suydam of George Parkes in The Passing Regiment.

DALY.—William Daly, Jr., once of the variety firm of Daly Brothers, has been elected to the Legislature from Ward 6, in Boston, by a large majority.

MANFIELD.—Cassara's new play for Richard Mansfield is called Unser Fritz, being an adaptation of 'Ami Fritz. It will be played in Chicago in January.

SANBORN.—Nellie Sanborn arrived on Wednesday on the Purissima, of the Anchor Line. She is at the Sturtevant House and casting about for an engagement.

GILLIG.—Henry F. Gillig, of the American Exchange, London, states that over two thousand American professionals visited Europe the past Spring and Summer.

TERRY.—Recent letters from England state that the genuine opinion as to the American tour of Irving's company was that Ellen Terry would outshine the chief star.

ROBERTS.—George Roberts, treasurer of Ramsey Rye No. 1, is lying dangerously ill with hemorrhage in Philadelphia. Only slight hope is entertained of his recovery.

LEAVITT.—The receipts of Leavitt's All Star combination at Havlin's Theatre, Chelmsford, were attached on the 9th on a claim of Charles E. Callahan, amounting to \$112.50.

BENNETT.—Ella Burger Bennett is at her home in Jackson, Mich., where she has joined C. D. Hess' operatic forces. Negotiations to that end were in progress last week.

CARVE.—It is said that D'Oyly Carte will take passage for America as soon as Sullivan and Gilbert's new opera is ready. He will bring costumes, scenery and every member of the company. Chorus as well as principals will be English.

JEFFERSON.—Joseph Jefferson closed on 1 Square on Saturday night, and opened in Chicago on the 9th. His engagement has been a success artistically and financially.

CURTIS.—As he will take but a brief vacation next summer, M. B. Curtis will end the week of Dec. 10 and 17. He plays the week of Dec. 3 at the Third Avenue Theatre.

TRACY.—Helen Tracy opened on Monday night at Trenton in The Silver King, and scored a success. Miss Tracy succeeds Eleanor Carey, who returns to the Union Square.

WITTON.—Ellie Witton has purchased ground in the Highlands, and will build a cottage there in the Spring. It will command a good view of mountain, river and ocean.

DIXEY.—Versatility is certainly Harry Dixey's chief point. One week he plays in comic opera, the next in melodrama, and this week in opera buffa. All on Broadway, too.

PAUL.—Howard Paul is spending his ten days in this country in Philadelphia, looking after the interests of his friend Wyndham. He sails for England in the Grosvenor on Saturday.

GILBERT.—John Gilbert is an old gentleman, and old gentlemen should engage in better business than stinging questionable dukes for the amusement of the members of a dukes club.

KENDALL.—Edward Kendall, for apparently good reasons, has left the Corinne Merriam company. He has had an excellent offer since his arrival in New York, but it is not yet accepted.

BRADSHAW.—Dave Bradshaw's air from Cordelia's Aspirations are to be heard at various places in the city, and the street-boys, as usual, have quickly taken up the songs in the new piece.

CAMPBELL.—Bartley Campbell is arranging for the production, in London, of a new and original play, at the Marylebone, or Astley's Theatre, in order to secure the royalty and copyright.

NEUENDORFF.—Ad. Neuendorff is now stage director of the Boston Bijou. He has postponed the formation of a symphony society. He is doing the preparatory work of producing The Beggar Student.

JANAUSCHEK.—Madame Janauschek, who appears at the Grand Opera House next week, has been greatly praised by the public and press this season, and has attracted large audiences during her Western tour.

SWETT.—Edward Swett's contract with M. B. Curtis expires on Saturday night. Mr. Swett may buy into the Posen property or relinquish it to Mr. Curtis. He has the matter now under consideration.

ROGERS.—E. J. Parker, Katherine Rogers' agent, states that his star is not cancelling dates through illness, or from any other reason, as has been stated. She has not missed a single date since starting out.

RICE.—E. E. Rice returned from Philadelphia on Tuesday. He reports the revival of Cinderella at School there as a success, and says that Digby Bell, who formerly played Jack Polo, made a hit as Syntax.

WALSHAM.—Henry Walsham, the English tenor, who was engaged by E. E. Rice to play Orpheus at the opening of the new Bijou, has transferred his services to McCaul, to travel with the Beggar Student company.

DE BELLEVILLE.—Fred. De Belleville was tendered a reception at Hartford, Ct., last week, by Mayor Bulkley. He is receiving warm encomiums from the New England press for his acting as Noirtier in Monte Cristo.

REHAN.—On Tuesday night Ada Rehan was absent from Daly's Theatre. Report says she was in a box at the Star. Helen Grayson played her part in Dollars and Sense, and in such a manner that Ada was not missed.

DE MER.—Albina De Mer was taken ill, on Tuesday and her part in Sam'l of Posen was taken at short notice by another member of the company. Miss De Mer was unable to appear as Camille at the matinee yesterday.

HILL.—Barton Hill has been released by Stetson to play a twelve nights' engagement with W. E. Sheridan, acting in Louis XI, Marble Heart, New Way to Pay Old Debts, Merchant of Venice, King Lear, Hamlet, and probably The Dead Heart.

MCCULLOUGH.—When John McCullough appeared in St. Louis, Monday night, he received quite an ovation and welcome from a large audience. Rushes of flowers, with addresses by General John W. Noble, and words of welcome from General Sherman, were tendered him.

LEHNEN.—Philip Lehen has made a master-stroke in securing the Corinthian Academy at Rochester. With four theatres under his management, next season he will be the leading manager in interior New York. Few men in the business have as much energy and enterprise.

CORCORAN.—Katherine Corcoran (Mrs. James A. Herne) will shortly present her play, Hephazara, first named Marriage by Moonlight. Mr. Herne is arranging the details. Miss Corcoran is widely known through her pathetic performance of Crystal, in House of Oak, during the past five seasons.

CRAIG.—C. G. Craig, who recently acted the Spider in The Silver King, was three seasons with Charlotte Thompson, two seasons with Sheridan and one season with Booth. He is engaged for The Peasants of Paris to do the leading heavy part, and he will be in that place when the run of Fedora or the Fourteenth Street Theatre. A part Mr. Craig is published on the first page here.

*The New York Mirror has the Largest Dramatic Circulation in America.

At two holidays occur in the week beginning Nov. 26, correspondents will please mail their letters twenty-four hours earlier than usual for the issue of that week.

A Friendly Generalization.

Although General Sherman is not an actor in any other sense than to have figured conspicuously on the stage of the world, it would be decidedly ungrateful in us not to take notice of his exit from the office of Commander of the Armies of the United States. Having laid aside his regular command at Washington, last Thursday, he appeared here in a drenched hat, an old fashioned broadcloth frock-coat and a short military cloak and crossed the ferry to Governor's Island on a visit to his old comrades in arms, General Hancock.

Among other characteristic remarks delivered by General Sherman before the Military Service Institution, which he attended after he had closed his visit to General Hancock, he said: "The whole world turns to us to see what the result of our experiment in government will be. We do not believe in the divine right of kings to rule, but we do believe that the Almighty rules, and by his almost too infinite love for us to understand. We are the few people who try as a people to understand these laws. We have passed through the measles and whooping-cough of history, and now national manhood begins."

It should, however, be borne in mind at this time that in spite of his democratic theories the veteran soldier have never been given the opportunity afforded, to be elected to more than royal, presidential or even, of course, to his

The Ocher.



In the morning
The ladies call him, sweet,
—Love's Lament's Love.

MIRRORED articles on the speculators who have given rise to a misunderstanding and on some responsible and reputable dealers who do not come under the speculator category at all. The articles in question referred simply to the men who buy tickets at the box-office to sell at an advance on the street. These fellows pursue a business that is none the less reprehensible because it does not happen to be illegal. They deflower the box-office of its best seats, and utilize the petty monopoly to exact an unjust and altogether unnecessary toll from theatre-goers, who expect to buy tickets at the usual price and in the usual manner, but who find they can only be secured from the fellows on the curb.

Such dealers as McBride and Tyson belong to an entirely different class, and it is not to them that the articles in this paper refer. They have regular customers who buy seats of them at an advance of fifty cents apiece. There are many people who prefer to get tickets in this way for the trouble saved, and are willing to pay a commission for the accommodation. The business of these dealers is therefore legitimate, since it is an actual convenience to a certain class of lazy and luxurious people. The sale of theatre tickets, by the way, is by no means the specialty of McBride and Tyson; they have in connection with it a large trade in newspapers and periodicals.

The best picture of Irving that has yet appeared in this country adorns the *Manhattan* for the current month. This admirable magazine, by the way, under the capable editorship of Mr. Forman, formerly dramatic editor of the *Evening Mail*, is meeting with deserved popularity.

Annie Wakeman writes from London, where she is engaged in literary pursuits, that since her arrival there some months ago she has been successful, well and happy. Although she has had three excellent offers to act, she has not yet decided to return to the stage. "I am going to Mont Dore," says Miss Wakeman, "also to Venice and Rome, next month, and during the ensuing year I expect to see a good bit of Europe in divers and sundry tours." Miss Wakeman's letters to the *Boston Herald*, descriptive of London low-life, are picturesque and graphic, reminding one at times of Dickens.

People are beginning to forget that Mr. Irving came to this country ostensibly as the representative tragedian of England. As yet he has confined his talents solely to melodramatic and character parts. Though successful in some of these, he does not overshadow the memory of James Wallack and Charles Fechter. When he shall have played Richard and Hamlet (parts he seems anxious to avoid during his first engagement in New York), and not until then, we will be able to judge him according to the requirements of the lofty plane to which he aspires.

The *Aurora Amusement News*, published by R. W. Corbett in that town, is a neat little paper, devoted to theatrical interests, and used as the programme in the Coulter Opera House. In a recent issue I came across the following item: "Most of our theatrical chat we excerpt from THE NEW YORK MIRROR, the most reliable dramatic paper in the United States. We state this in order to give that paper its proper credit instead of marking each item." An example in honesty that some more pretentious journals would do well to emulate.

The mounting which Mr. Abbey bestows upon the productions at the Metropolitan is worthy of the most unstinted praise. Never in the annals of American grand opera have such magnificent scenery and dresses been displayed. To turn from the truly regal scenic appointments of the new Opera House to the cheap and nasty dabs which disgrace the Academy produces very much the same effect upon the spectator as a sudden trip from the cosmopolitan neighborhood of Murray Hill to the slumy slums of Baxter street.

B. Mantell's rise has indeed been rapid. In seasons ago he played the part of the Nigger in a pantomime called *Aladdin*. The Theatre Royal, Newcastle-on-Tyne, and he then was professionally known as Sam. Charles Frew was also in the

cast, and played the Heavens Chinese. Previous to that Mantell acted in amateur theatricals in his native city, Belfast, and at one period of his early career travelled as a salesman for a Dublin shoe-maker. His first legitimate engagement was with Miss Wallis in Glasgow, and I believe he first played in London with George S. Knight. Mantell deserves no less credit because he has shouldered his way up from the ranks.

"Carades," the brightest dramatic journalist in London, writes in the last *Referee* that has come to hand: "THE NEW YORK MIRROR says that if it be true that Charles Coghlan has played Alfred Evelyn in *Money* five hundred times, he has played it four hundred and ninety-nine times too often, and that Florence General, the new leading lady who supports him at the Fifth Avenue as Clara Douglas, is an insipid actress. Certainly Clara Douglas seems to me altogether out of Miss General's line. From the same source I learn that Flockton, who has deserted us, is in demand among the people who are to play dialect parts in *In the Ranks* at the New York Standard. Flockton has ready a play called *The New Flying Dutchman*."

An English journalist told me the other day how he recently coped with a theatrical man in London who attempted to bribe him. The manager called at the journalist's house and, without any ado, tendered the scribe a five-pound note. Instead of making a show of the indignation he felt the latter simply lighted a lucifer and consumed the money before the astonished visitor's eyes. Then he politely opened the door and allowed the intruder to go without a word. Rather neat, wasn't it?

Recently an old-established weekly story-paper that devotes a small space in every issue to theatricals, the greater part of which is consumed by the dates of travelling companies carefully culled from THE MIRROR, stated that it was the originator of the plan of publishing the routes of combinations in advance. Now if the industrious dramatic editor of the journal in question will take the trouble of consulting the files of this paper for several years back, he will find that it printed Dates Ahead before he ever dreamed of copying them. Indeed, THE MIRROR was the first to publish the whereabouts of nomadic troupes in complete and classified form. A very little research will demonstrate this fact. And in this connection I would say that every publication that prints advance dates copies them more or less from THE MIRROR. How do I know this? Simply because, when errors of figures or typography occasionally creep into our department, they inevitably reappear in journals that set apart space in their columns for a similar purpose. Of course, in respect to completeness and reliability, the appropriators fail to equal the perfection THE MIRROR has attained in this particular department, for, by the time they get ready to transport the matter to their pages many of the dates—like those sold by the street-vendors—are too stale for any use.

Cards are out for the wedding of Miss Florence Cecil Moss to Maurice B. Flynn. Miss Moss is the daughter of Theodore Moss, of Wallack's. The ceremony will take place in St. Patrick's Cathedral, on Wednesday evening, the 21st inst.

The people in the Star on Monday night showed much perturbation when a wing fell over the footlights and landed on the heads of some spectators in the front rows. Some jumped to their feet and some yelled "Sit down," while many turned pale with fright. Fortunately the incident proved to be but trivial. It served to show, however, what an easy thing it would be for a panic to get started.

A lady sends me a complaint about the books of the play that were sold in the Star Theatre last Saturday afternoon during the performance of Louis XI. She says that her copy contained very few of the speeches that were spoken by the actors, and she was unable to follow the representation of the play with it.

Mr. Frohman's Star.

In a conversation with a MIRROR man, yesterday, Mr. Mantell said: "I signed a contract last week with Dan Frohman to star under his management, after Fedora's season. I have not yet arranged as to a piece, but he is having one written for me, as I understand. It must be a strong part, and I prefer an heroic character. The play which was submitted to me had for the principal person a *role*, and this I do not like. When I appear under Mr. Frohman, it will not be at the Madison Square Theatre, and there will be no connection between myself and that management. There is considerable doubt about me in some circles. I am an older actor than most people think, having been over ten years in the profession. I was a member of several stock companies in England, and have received kindly criticism from the London press for my *Romeo*, *Othello*, and other legitimate and Shakespearean parts. For three years I was leading man with Miss Wallis, who, you know, is a favorite actress on the other side. I also played with Miss Marriott and many other stars. In my experience I have played every variety of character, and think I have frequently done quite as well, if not better, than in Fedora. Since I first came to America the press and public have been very kind indeed to me. I expect that my future will be spent here, as I think any man, no matter what his calling, has

a better opportunity to get on in this country. I might work hard, as I have done in England for years, without making any headway to speak of. I prefer the legitimate, but fear it is being overdone here. However, time will tell."

Mestayer's Reappearance.

"Madame Piper, the new opera," W. A. Mestayer informed a MIRROR reporter, "will be produced at the Boston Bijou Theatre immediately after the close of the run of *The Beggar Student*. Most probably the cast for the former will, with few exceptions, be composed of the company now playing at that theatre. I am confident that it will prove a great go; and we shall mount it in the very best style."

"In about two weeks time I start out on the road with a new piece. It has never been performed before, and is by Messrs. C. F. Fidge and Dexter Smith, of Boston. It is called *Hick's Fix*, and is a musical comedy in three acts. It treats of the trials and tribulations of a theatrical manager who is on the lookout for a 'green one' to back him with \$5,000, in order that he may form a dramatic company. James Barton, who is about erecting the new vaudeville theatre, and myself will be the managers, and the organization will be for two as Manager and Barton's Comedy company. The people engaged give a guarantee of the manner in which we will present it. They are: Harry Bloodgood, Owen Everett, C. Patton, Charles Steadman, Marie James, Martha Porten, Lillian Hill, Mrs. Bloodgood, Teresa Vaughan, myself and others. Harry Bloodgood will play the manager and I will play the comedian."

Mr. Mestayer did not inform the reporter that he intended becoming a disciple of St. Banting. He seems, however, quite happy and content with his present condition.

Miss Cayvan Interviewed.

A reporter met Georgia Cayvan in the lobby of the Madison Square yesterday.

"Please don't interview me," she said. "But I don't know what I am to do the rest of the season. My engagement with the Madison Square Theatre is for New York City exclusively, and I should have liked to appear in the next play, *Duty*, but I was compelled to decline all the parts. There are none in the piece I care to perform. I am anxious to do some strong work in New York again, and shall await the next Madison Square play very anxiously."

"Will there be a 'next' play this season after *Duty*?"

"Oh, yes. I understand that the management wishes to make a repertoire, and I am led to expect there is some good work coming. I am especially anxious to play in Belasco's *May Blossom*."

"What plays are to follow *Duty*?"

"I believe Potter's play of *Culture*, and *The Alpine Rose*, by Mr. Boyesen, are both to be done before next Summer. I hope they will. I don't want to be idle."

"But you are to play *Hazel Kirke* next week?"

"Yes," said Miss Cayvan, laughing. "I stipulated especially in my contract that I should not play the sweet but everlasting *Hazel*. They asked me to accommodate them for Washington, Brooklyn and Boston, and I yielded. It is really easier to play a strong part, such as *Jocasta*, or *La Belle Russe*, than the little, sympathetic *Hazel*, which I have already played too much."

"Shall you do any starring?"

"No! I don't want to star—not yet. Charles Frohman has made some dates for me in *La Belle Russe* since my success in it. It is a part I am very fond of, but these are for such weeks as I am not employed in the Madison Square Theatre."

"Are you satisfied with your position in the theatre?"

"Yes; fully. I like the high purpose which pervades this establishment. It is really a school for acting. Between Frank Sargent and David Belasco the stage work has a tone and a finish that is not equalled. I feel very enthusiastic on the art question of the theatre. Some day I'll tell you something about it. Good-bye."

Cool, Even for November.

The old aphorism, "cool as a cucumber," should be changed to "cool as a play-plate," for the constantly accumulating record of undisturbed cheek that they are furnishing would warrant the alteration. A case in point has been given to THE MIRROR by Mr. Seer, the theatrical printer. The latter part of last week he received a letter, of which the following is a copy:

CLARKSBURG, IOWA.
11-7-93.

Mr. A. S. Seer:
Please inform me on the enclosed card where I can get paper for Young Mrs. Westrup and Hoop of Gold, or where the Madison Square get their paper; also price per sheet of your stock cuts. Respectfully,
J. W. CALVERT.

Mr. Seer promptly sent the letter to Dan Frohman, and replied, through George Lederer, to Mr. Calvert that if he desired any information on the subject he should apply to the Madison Square Theatre.

The Late Comedy company advertised to play *Hazel Kirke* in Denver, whereupon the Madison Square Theatre immediately instructed their representatives to publish and pursue the pirates, and also notified the manager of the Denver Academy of Music that they would be held responsible if the bogus company was allowed to play.

Mansfield's Tour.

Allan Hamilton is a typical Englishman—light-haired, broad-shouldered and heavily built. He will personally manage the tour of Richard Mansfield in *A Parisian Romance*, which will begin Dec. 3.

"Time has been filled for ten weeks," said Mr. Hamilton on Monday to a MIRROR man; "engagements having been made for Washington, St. Louis, Chicago, New York, Buffalo and other cities. The week in this city will be played at McKee Rankin's Theatre. The Union Square scenery of the *Romance* has

been secured and will be taken along in a special car. The company will be composed of the best available people, and a fine all-round representation of the drama is assured. Several members of the original cast and one or two people from the Madison Square have been engaged."

A new play, adapted by Mr. Canaan from the French, will be produced in St. Louis. It has been named, but as the copyright has not yet been secured, I do not wish the title made public. The part to be played by Mansfield is a German student. As he is of German descent he ought to be able to do it well. Canaan has had this play in his mind for several years—he was waiting for an actor to fill that character. He thinks Mansfield will suit it admirably."

Sunday Night at the Landa.

The Landa gave their monthly dinner on Sunday night. It was a notable occasion for the club, because Henry Irving was the honored guest. Covers were laid for ninety-five, and a very good dinner was served by Butler, the caterer. The *salutator* of the Landa, however, is inferior to those of the dramatic clubs where there are facilities for culinary work. The Landa's clubhouse is small—it was formerly a private dwelling with the conventional twenty-foot front and high steep of brown-stone.

Every seat was taken when the dinner began. The members numbered eighty-five, and the guests too—all of the latter belonging to the Irving company. The dinner, thirty-five in number, were placed at the further end of the board from Irving and Stephen Florence.

When the Rev. sang the champagne, Florence was obtained and the speeches began. First W. J. Florence proposed the health of Mr. Irving in a few sentences. To this Mr. Irving responded in a speech of considerable length. He said he preferred the appreciation of actors to that of the public, as actors know something about acting and the public know very little. He was surprised to find many American actors with brains and memories—they never were such ornaments in England. [Mr. Irving, as he said this, looked at the stock-brokers and ladies in his neighborhood, evidently mistaking them for professionals.] He said he was so highly pleased with his reception by the Landa, that he intended to do a little something in the way of reciprocation by electing them all honorary members of his London Lyceum, to participate in its hospitalities whenever they happened in London.

On this a member proposed that Mr. Irving should be elected to honorary membership of the club—a distinction that has hitherto been conferred upon but one other actor, Salvini. This was unanimously carried. Then Henry Edwards read a poem of a complimentary nature on Irving from the pen of George Moore, who was present. Ex-Mayor Bellon, of Newport, John Gilbert (proxy for Lester Wallack) and John Howson (the "Boy") then made speeches. Fred Leslie sang "Love in the Lowther" with immense success, and for an encore gave a song containing barbed wire imitations. This also created a small furore. Old Mr. Howe, of the Irving company, next spoke, giving some interesting reminiscences of his early career. Mr. Howe is seventy-six years of age; he was at the Haymarket forty-eight years. Next Mr. Irving recited a comic poem, something about a mouse. Champagne was flowing freely at the time, and the title of the piece was probably drowned in it. Tom Whiffin, Jack Buchanan and Will Rising gave choice vocal selections. John Gilbert, as is this old man's habit on festive occasions, sang a song which had better have been left unsung.

Mr. Irving remained until two, when things were becoming very lively and somewhat rowdyish. The excited members of the club dispersed some hours later.

Jannaschek.

The silver-tongued agent, Edward Taylor, arrived from Chicago on Monday to do the necessary preparatory work for Jannaschek. Mr. Taylor scarcely took the time to get himself in order after his journey before he made a tour of the newspaper offices to impart information relative to the star he represents. Mr. Taylor was apparently fatigued when he reached THE MIRROR precincts, but he drew from his inexhaustible store of information some interesting facts for publication that had not been used elsewhere.

"It is eighteen months since I was in New York last," said Mr. Taylor, "for Madame rested only three weeks last Summer before beginning the present tour, and I was unable to come East during the vacation. Our last season was very long, extending over forty-nine weeks."

"Madame will play at the Grand Opera House next week. The old repertoire? Yes, except in the case of *Zillah*, which will be acted Thursday night. Marie Antoinette, Black House, Marie Stuart and Mother and Son will be among the plays presented. I wanted to have her appear in *Zillah* the entire week, as it's a novelty, and the admirers of Madame would no doubt like to see her in a new part. But Mr. Schofield insisted that on the West side the old repertoire would draw best, so it will be adhered to."

"Madame will revive *Bruschild*, *Marianne*, and two or three of the parts she used to play in German. The part I spoke of, *Zillah*, she acts superbly, and I believe there is an entirely new career before her in the illustration of dramatic old women roles which will eclipse her past reputation."

"She plays several engagements in New York during the season, appearing at the Third Avenue and the Windsor shortly and at the Star in the Spring. Our business has been very fine, and the acting of the company which supports her is highly commended by the critics."

A Denial From John Howson.

A MIRROR reporter called on John Howson yesterday. "The report that I intend returning to opera-bouffe or comic opera is without foundation," said the comedian. "I am now actively rehearsing my part in *The Road to Ruin*, which is to follow *Moths*. Every exertion is being made to give a perfect performance, and judging by present appearances, I

think such will result. I play *Moths* and am glad to say that I am now in the best of health. Mansfield is gradually losing weight on me."

He Would Not Be a Star.

A MIRROR reporter, meeting James Watson yesterday, the latter, unfortunately, forgot to follow.

"My plans are very uncertain, I cannot find a large salary to go to America, where the management of A. L. Hayman, but I should like to see several seasons. I am doing very well here. My connection with the *Phoenix* is pleasant; my salary is good, and I position in a better and safer one than the doubtful play of a comedienne. I feel inclined to rest content and not to say anything of a kind of youth, and I would like to see several seasons. I am doing very well here. My connection with the *Phoenix* is pleasant; my salary is good, and I position in a better and safer one than the doubtful play of a comedienne. I feel inclined to rest content and not to say anything of a kind of youth, and I would like to see several seasons. I am doing very well here. My connection with the *Phoenix* is pleasant; my salary is good, and I position in a better and safer one than the doubtful play of a comedienne. 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The Actors' Fund of America.

PARTICULAR NOTICE.

A Special Meeting of the Board of Trustees and Members of the Actors' Fund of America, will be held at the Office of the Fund, 107 Broadway, Theatre Company Building, on THURSDAY, NOV. 15, 1911, at 1 o'clock P. M.

All members in the city on the above date will please attend, as an Amendment to the By-Laws will be presented, which is of the greatest importance to the interests of the Fund.

By order of the Board, DANIEL FROHMAN, Secretary.

MISCELLANEOUS.

BAYLIES and KENNEDY'S BRIGHT LIGHTS: Chicago, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, 125, 130, 135, 140, 145, 150, 155, 160, 165, 170, 175, 180, 185, 190, 195, 200, 205, 210, 215, 220, 225, 230, 235, 240, 245, 250, 255, 260, 265, 270, 275, 280, 285, 290, 295, 300, 305, 310, 315, 320, 325, 330, 335, 340, 345, 350, 355, 360, 365, 370, 375, 380, 385, 390, 395, 400, 405, 410, 415, 420, 425, 430, 435, 440, 445, 450, 455, 460, 465, 470, 475, 480, 485, 490, 495, 500, 505, 510, 515, 520, 525, 530, 535, 540, 545, 550, 555, 560, 565, 570, 575, 580, 585, 590, 595, 600, 605, 610, 615, 620, 625, 630, 635, 640, 645, 650, 655, 660, 665, 670, 675, 680, 685, 690, 695, 700, 705, 710, 715, 720, 725, 730, 735, 740, 745, 750, 755, 760, 765, 770, 775, 780, 785, 790, 795, 800, 805, 810, 815, 820, 825, 830, 835, 840, 845, 850, 855, 860, 865, 870, 875, 880, 885, 890, 895, 900, 905, 910, 915, 920, 925, 930, 935, 940, 945, 950, 955, 960, 965, 970, 975, 980, 985, 990, 995, 1000.

CIRCUSES.

BARRETT'S: Cleveland, Tenn., 13; Sweetwater, 16; Knoxville, 17; Rome, Ga., 19.

COLE'S: Corvallis, Tenn., 13; McKinley, 16; Wauhatchie, 17; Nashville, 19; Brimingham, 21; Austin, 22; Greenville, 23; New Brunswick, 24; San Antonio, 25; Columbia, 26; Birmingham, 27; Montgomery, 28; Selma, 29; Rome, Ga., 30; Macon, 31; Savannah, 32; Jacksonville, 33; Tallahassee, 34; Pensacola, 35; Mobile, 36; New Orleans, 37; St. Louis, 38; St. Paul, 39; Minneapolis, 40; Chicago, 41; Detroit, 42; Philadelphia, 43; New York, 44; Boston, 45; Washington, 46; Baltimore, 47; Cincinnati, 48; St. Louis, 49; St. Paul, 50; Minneapolis, 51; Chicago, 52; Detroit, 53; Philadelphia, 54; New York, 55; Boston, 56; Washington, 57; Baltimore, 58; Cincinnati, 59; St. Louis, 60; St. Paul, 61; Minneapolis, 62; Chicago, 63; Detroit, 64; Philadelphia, 65; New York, 66; Boston, 67; Washington, 68; Baltimore, 69; Cincinnati, 70; St. Louis, 71; St. Paul, 72; Minneapolis, 73; Chicago, 74; Detroit, 75; Philadelphia, 76; New York, 77; Boston, 78; Washington, 79; Baltimore, 80; Cincinnati, 81; St. Louis, 82; St. Paul, 83; 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